

VIOLIN I

Seiner Hoheit
dem regierenden Herzog
GEORG VON SACHSEN-MEININGEN
ehrfurchtvoll gewidmet

Quartett
(Cmoll)
für zwei Violinen, Viola und Violoncell
von
HERMAN WICHMANN.

Op. 40.

Partitur Mk. 4, —.
Stimmen „ 7, 50.

Eigenthum des Verlegers für alle Länder. Den internationalen Verträgen gemäß deponirt.

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QUARTETT.

VIOLINO I.

Allegro maestoso.

H. Wichmann, Op. 40.

First staff: Treble clef, key signature of one sharp (F#), 3/4 time. Tempo: Allegro maestoso. Composer: H. Wichmann, Op. 40. The staff begins with a forte (f) dynamic and includes a trill (tr) and a triplet (3).

Second staff: Continuation of the melody with triplets and a fermata.

Third staff: Continuation of the melody with triplets and a decrescendo (decresc.) marking.

Fourth staff: Continuation of the melody with a piano (p) dynamic.

Fifth staff: Continuation of the melody with a crescendo (cresc.) marking.

Sixth staff: Continuation of the melody with a forte (f) dynamic and a decrescendo (decresc.) marking.

Seventh staff: Section marked 'A' begins. Continuation of the melody with a pianissimo (pp) dynamic.

Eighth staff: Continuation of the melody with a decrescendo (decresc.) marking.

Ninth staff: Continuation of the melody with a crescendo (cresc.) marking and a pianissimo (pp) dynamic.

Tenth staff: Continuation of the melody with a crescendo (cresc.) marking and a trill (tr).

VIOLINO I.

3

Musical score for Violino I, page 3. The score is written in G major (one sharp) and 4/4 time. It consists of 11 staves of music.

Key features and markings include:

- Staff 1:** Starts with a forte (*sf*) dynamic, followed by a piano (*p*) section marked "pizz." (pizzicato).
- Staff 2:** Features a first ending bracket and a crescendo (*cresc.*) leading to a first ending.
- Staff 3:** Includes a second ending bracket and a piano (*p*) section.
- Staff 4:** Continues the melodic line with a forte (*f*) dynamic.
- Staff 5:** Marked with a forte (*f*) dynamic and a first ending bracket.
- Staff 6:** Features a forte (*ff*) dynamic and a first ending bracket.
- Staff 7:** Includes a piano (*p*) section marked "dolce" (dolce).
- Staff 8:** Features a crescendo (*cresc.*) and a forte (*ff*) section marked "D".
- Staff 9:** Includes a first ending bracket and a piano (*p*) section marked "a tempo".
- Staff 10:** Features a piano (*pp*) section marked "a tempo".
- Staff 11:** Includes a first ending bracket and a forte (*ff*) section marked "E".

VIOLINO I.

tr. 3

dim. 3

cresc.

f

dim. pp

cresc. pp

cresc. f

pizz. p

fpp cresc. fpp

dim. p

f

tr. a tempo

tr. ritard.

VIOLINO I.

Andante sostenuto. 1 Tempo I.

f p

cresc. 3 3 3 P

f ff pp

cresc.

p cresc. f

dim. 1 3 3 3 1

p

f

5 ff pp

cresc.

f cresc. pp

cresc. poco a poco sin al

ff tr. tr. tr. accelerando

VIOLINO I.

mf f p cresc. f G.P. 1

p cresc. p

mf

f mf f fpp

fp cresc. fp

cresc. f fpp

mf

mf mf

mf

cresc. ff

Cadenz. Viola Cadenz.

VIOLINO I.

Largo assai.

p cresc. dim. tr.

mf cresc. p pp

cresc. f

tr. un poco animato

f cresc. ff

p cresc. ff

dim. p

ff

cresc. f f

dim. pp dolce

cresc. dim. f dim. pp

tr.

f p un poco animato

VIOLINO I.

tr *f* *cresc.* *ff*

f

cresc. *ff* *fritenuto*

tr *perdendosi*

SCHERZO.

Allegro non troppo.

ff *p* *p* *ff* *pp* *pp* *ff* *ff* *p* *pp*

cresc. *f*

p *pp*

F. 106 R.

VIOLINO I.

cresc. *f* *ff*

p

cresc. *f*

p

cresc. *ff* *f*

p *cresc.* *f*

p *ff* *f* *p* *ff* *f* *f* *p*

F. 106 R.

VIOLINO I.

CODA.

Più lento quasi adagietto.

First system: Treble clef, 2/4 time. Notes: G4, A4, B4, A4, G4. Dynamics: *dol. p*.
 Second system: Treble clef, 2/4 time. Notes: F#4, E4, D4, C4. Dynamics: *pp*.
 Third system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *f*.
 Fourth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *cresc.*, *f*, *ff*.
 Markings: *Allegro.*, *pizz.*, *arco*.

FINALE. Introduzione.

Andante sostenuto, lento assai.

First system: Treble clef, 2/4 time. Notes: G4, A4, B4, A4, G4. Dynamics: *pp*.
 Second system: Treble clef, 2/4 time. Notes: F#4, E4, D4, C4. Dynamics: *f*.
 Third system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *pp*.
 Fourth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *cresc.*, *f*.
 Fifth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *pp*.
 Sixth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *f*.
 Seventh system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *pp*.
 Eighth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *f*.
 Ninth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *cresc.*.
 Tenth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *f*.
 Eleventh system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *p*.
 Twelfth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *f*.
 Thirteenth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *cresc.*.
 Fourteenth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *f*.
 Fifteenth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *pp*.
 Sixteenth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *f*.
 Seventeenth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *cresc.*.
 Eighteenth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *f*.
 Markings: *Allegro vivace assai.*, *1*, *2*, *A*, *E1*.

VIOLINO I.

First system: Treble clef, 2/4 time. Notes: G4, A4, B4, A4, G4. Dynamics: *f*.
 Second system: Treble clef, 2/4 time. Notes: F#4, E4, D4, C4. Dynamics: *cresc.*, *ff*.
 Third system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *f*.
 Fourth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *pp*.
 Fifth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *cresc.*, *dim.*, *pp*.
 Sixth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *mf*.
 Seventh system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *f*.
 Eighth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *mf*.
 Ninth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *f*.
 Tenth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *fp*.
 Eleventh system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *cresc.*.
 Twelfth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *fp*.
 Thirteenth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *tr*, *f*.
 Fourteenth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *tr*, *ffp*.
 Fifteenth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *mf*.
 Sixteenth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *mf*.
 Seventeenth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *mf*.
 Eighteenth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *pp*.
 Nineteenth system: Treble clef, 2/4 time. Notes: B3, A3, G3, F#3. Dynamics: *f*.
 Twentieth system: Treble clef, 2/4 time. Notes: E3, D3, C3, B2. Dynamics: *f*.
 Markings: *B*, *C*, *D*, *E*, *F*, *1*, *2*.

VIOLINE II.

Andante sostenuto.

Tempo I.

This musical score is for a piece that begins with the tempo marking 'Andante sostenuto.' and later changes to 'Tempo I.' The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is common time (C). The score features a variety of musical notations, including eighth, sixteenth, and thirty-second notes, as well as rests, ties, and accidentals. Dynamics are indicated by letters: *f* (forte), *pp* (pianissimo), *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo). There are also markings for *poco*, *a*, *sin al*, and *accelerando*. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall structure suggests a single melodic line with varying dynamics and tempo.

QUARTETT.

VIOLINE II.

H. Wichmann, Op. 40.

Allegro maestoso.

This page of musical notation contains ten staves of music, likely for a violin and piano duo. The key signature is B-flat major (two flats) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *f* (forte), *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). Articulations include accents (*>*), trills (*tr*), and pizzicato (*pizz.*). The piece is divided into sections labeled **A** and **B**. Section **A** begins on the sixth staff and ends on the eighth staff. Section **B** begins on the ninth staff and ends on the tenth staff. The notation is written in a standard musical style with a clear focus on melodic and harmonic development.

VIOLINE II.

fpp *fpp* *mf* *cresc.* 1. 2.
tr *dim.* *f* *dim.* *f* *p*
f *p*
C *f* *tr*
tr *ff*
tr *p* *dolce* *cresc.*
tr *dim.* 2 **D** *ff*
cresc. *f* *ritard.* *p* *f* *a tempo*
a tempo *p poco rit.* *pp* *f*
E *f* *tr*
sf *sf*

VIOLINE II.

sf *sf* *p* *mf*
mf *sf* *p* *cresc.*
f 1 1 *G.P.* *p* *cresc.* 3
pizz. *mf* 1 *arco* *f*
pizz. *mf* 1 *arco* *f* 2 *fp*
1 0 *fp* *cresc.* *fp*
arco. *f* *fp*
mf
mf *mf* *mf* *cresc.*
Viol. I. *ff* *Cadenz.* Viola. *Cadenz.*

VIOLINE II.[illegible]**VIOLINE II.**

dim. p cresc.

f

F pp f

p cresc. sf

G pp cresc. sf

H 1 fpp fpp cresc.

1 f dim. p RIT.

I a tempo f

tr

tr

tr

tr

a tempo

tr

tr

tr

tr

ritard.

VIOLINE II.

Largo assai.

p *cresc.* *dim. mf*
cresc. *p* *pp*
cresc. *f* *p*
A *tr* *un poco animato* *fp*
cresc. *ff* **B**
p cresc. *ff* **C**
cresc. *ff* **D** *f* *p* *f*
p *sf cresc.* *sf* *dim* *dolce*
cresc. *dim* *f* **E**
dim. *pp*
f

VIOLINE II.

f *p* *mf*
f *p* *mf* *cresc.*
f **H**
cresc.
f **I** *pp*
cresc. *f* *cresc.*
ff *1* *pizz.* *psf* *p* *f*
1 *arco* *G.P.* *pp* *cresc.*
f *cresc.* *ff*
1 *pizz.* *psf* *p* *f* *p* *f* *G.P.* *1* *2*
arco *ff* *1* *L* *ff* *pizz.* *f*
p *f* *p* *sf* *p* *f* *p* *f* *p* *sf* *p* *f* *p* *sf* *p*

Più lento, quasi adagietto.

F. 106 R.

CODA.

Più lento, quasi *adagietto*.

F. 106 R.

VIOLA.

Andante sostenuto.

f *pp*

Tempo I.

p *f* *cresc.*

f ff *pp* *cresc.*

p *cresc.*

f *p*

f

ff

pp *cresc.*

f *cresc.* *pp*

cresc. *poco* *a* *poco* *al*

ff *accelerando*

QUARTETT.

VIOLA.

Allegro maestoso.

H. Wichmann, Op. 40.

f *fz*

fz

dim. *p* *pizz.*

arco

cresc. *f* *fz* *pp* *SOLO.*

fz *decresc.*

cresc. *pp* *cresc.* *f*

sf *sf* *p*

1

VIOLA.

pp pp cresc. f f dim. f p f p f ff p dol. cresc. f ff dim. f poco rit. a tempo p pizz. pp arco ff E f 1 dim. p

VIOLA.

N sf p sf sf sf sf p sf sf sf sf p mf mf sf p cresc. f G.P. cresc. p pizz. mf arco cresc. f pizz. mf arco f 1 fp cresc. fp cresc. f fpp mfpp mfpp mf cresc. ff Viol. I. Cadenz. Cadenza

VIOLA.

arco
ff
fp
L
ff

pizz.
sf p sf p sf p sf p sf

1^M arco
p sf p p cresc.

f ff

1
p sfp cresc.

2
f sfp cresc. f p

cresc. ff sf

f p

cresc. f cresc.

VIOLA.

cresc. f f_z pp

f

pp cresc.

G
f sf

p

1 H_b
pp pp cresc.

1
f dim. p

a tempo
f

tr

a tempo
ritard.

VIOLA.

Largo assai.

f *p* *cresc.* *dim.*
mf *cresc.* *p* *pp*
cresc. *f*
p *un poco animato*
f *cresc.* *f*
p *cresc.*
ff *cresc.* *ff*
p *sf* *p* *sf* *cresc.* *sf*
dim. *p* *cresc.* *dim.* *f*
dim. *pp*
f

VIOLA.

f *sf* *sf* *sf* *sf* *p* *mf*
sf *p* *mf* *sf*
p *mf* *cresc.*
f *H*
cresc. *f*
pp *cresc.*
f *ff* *1*
pizz. *p* *sf* *p* *sf* *G.P.* *pp* *arco*
cresc. *f*
cresc. *ff*
1 *pizz.* *p* *sf* *sf* *G.P.* *1* *1*

VIOLA.

B

p sf sf sf sf sf sf sf sf sf sf sf p

mf

f p

C

cresc.

f

G.P.

mf

f

dim.

pp

pizz.

mf

arco

cresc.

f

mf

arco

cresc.

f

D

fp

fp

cresc.

fp

fp

cresc.

f

sfpp

E

mfpp

mfpp

F

mfpp

pp

fp

f

G

sf

sf

VIOLA.

F

p

un poco animato

tr

cresc.

ff

p

cresc.

ritenuto

G₂

pp

perdendosi

SCHERZO.

Allegro non troppo.

ff

pizz.

p

ff

arco.

p

arco

sfpp

pizz.

arco

ff

p

ff

p

ff

p

pp

p

pp

p

pp

p

A

f

pp

pp

pp

pp

pp

pp

B

pp

pp

TRIO.

Piu lento, quasi adagietto.

VIOLA.

CODA.

Piu lento, quasi adagietto.

VIOLA.

QUARTETT.

VIOLONCELL.

Allegro maestoso.

H. Wichmann, Op. 40.

1 2 3 4 5 6 7

f *sf* *sf* *dim.* *p*

pizz. arco

cresc. *f* *dim.*

A *pp* *f* *decresc.*

cresc. *pp* *cresc.*

f *sf* *sf*

B *p* pizz. arco

VIOLONCELL.

Violoncell musical score, page 2. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a *pp* dynamic and a *cresc.* marking. The second staff has a *mf* dynamic and a *cresc.* marking. The third staff has a *f* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *ff* dynamic. The seventh staff has a *p dol.* dynamic. The eighth staff has a *cresc.* marking. The ninth staff has a *ff* dynamic. The tenth staff has a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

VIOLONCELL.

Violoncell musical score, page 11. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a *f* dynamic and a *p* dynamic. The second staff has a *cresc.* marking and a *f* dynamic. The third staff has a *pp* dynamic. The fourth staff has a *mf* dynamic. The fifth staff has a *ff* dynamic. The sixth staff has a *Andante sostenuto.* marking and a *Tempo I.* marking. The seventh staff has a *f* dynamic. The eighth staff has a *cresc.* marking. The ninth staff has a *f* dynamic. The tenth staff has a *pp* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

VIOLONCELL.

pizz. **1 K** arco
sf p sf p sf p sf pp cresc.
f cresc. ff sf p sf
1 pizz. sf p sf
p sf p sf G.P. ff sf
arco ff sf
M 7
p sf p sf p sf p sf p sf p
arco p cresc. f ff
sf p cresc. sf p
13
cresc. f p cresc.
f
1 f
1 2 3 4 5 6
p cresc. f cresc.
N
7 8 9 p sf sf sf sf p sf sf
sf sf mf
1 4 arco
sf p cresc. f G.P.
3 mf mf f

VIOLONCELL.

F
f dim. pp
f p
cresc.
G
pp cresc. f
sf
p pizz. arco
H²
pp pp cresc.
f dim.
I a tempo
p f
ritard. a tempo

VIOLONCELL.

Largo assai.

Measures 1-16 of the Violoncello score. The piece begins with a *Largo assai* tempo. The first system (measures 1-4) starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a crescendo (*cresc.*). The second system (measures 5-8) continues with a mezzo-forte (*mf*) dynamic, a crescendo, and ends with piano (*p*) and pianissimo (*pp*) dynamics. The third system (measures 9-12) features a crescendo and a section marked 'A' with a piano (*p*) dynamic and the instruction 'un poco animato'. The fourth system (measures 13-16) includes sections 'B' and 'C' with forte (*f*) and fortissimo (*ff*) dynamics, and a section marked 'D' with a piano (*p*) dynamic and a crescendo. The fifth system (measures 17-20) includes section 'E' with a fortissimo (*ff*) dynamic and a 'molto cresc.' instruction, followed by a section with piano (*p*) and fortissimo (*sf*) dynamics, and a section with piano (*p*) and fortissimo (*sf*) dynamics. The sixth system (measures 21-24) includes a section with piano (*p*) and fortissimo (*sf*) dynamics, a section with piano (*p*) and fortissimo (*sf*) dynamics, and a section with piano (*p*) and fortissimo (*sf*) dynamics. The seventh system (measures 25-28) includes a section with piano (*p*) and fortissimo (*sf*) dynamics, a section with piano (*p*) and fortissimo (*sf*) dynamics, and a section with piano (*p*) and fortissimo (*sf*) dynamics. The eighth system (measures 29-32) includes a section with piano (*p*) and fortissimo (*sf*) dynamics, a section with piano (*p*) and fortissimo (*sf*) dynamics, and a section with piano (*p*) and fortissimo (*sf*) dynamics.

VIOLONCELL.

Measures 33-48 of the Violoncello score. The piece continues with a crescendo (*cresc.*) and a fortissimo (*fp*) dynamic. The first system (measures 33-36) includes a section marked 'D' with a fortissimo (*fp*) dynamic and a section marked 'E' with a piano (*pp*) dynamic. The second system (measures 37-40) includes a section marked 'F' with a mezzo-forte (*mf*) dynamic and a section marked 'G' with a fortissimo (*sf*) dynamic. The third system (measures 41-44) includes a section marked 'H' with a mezzo-forte (*mf*) dynamic and a section marked 'I' with a fortissimo (*sf*) dynamic. The fourth system (measures 45-48) includes a section marked 'I' with a fortissimo (*sf*) dynamic and a section marked 'I' with a fortissimo (*sf*) dynamic. The fifth system (measures 49-52) includes a section marked 'I' with a fortissimo (*sf*) dynamic and a section marked 'I' with a fortissimo (*sf*) dynamic. The sixth system (measures 53-56) includes a section marked 'I' with a fortissimo (*sf*) dynamic and a section marked 'I' with a fortissimo (*sf*) dynamic. The seventh system (measures 57-60) includes a section marked 'I' with a fortissimo (*sf*) dynamic and a section marked 'I' with a fortissimo (*sf*) dynamic. The eighth system (measures 61-64) includes a section marked 'I' with a fortissimo (*sf*) dynamic and a section marked 'I' with a fortissimo (*sf*) dynamic.

VIOLONCELL.

Allegro vivace assai.

p cresc. f sf
 cresc. f p
 13
 cresc. f p
 A 1
 cresc. ff
 f
 p cresc. f cresc.
 ff p sf sf sf p sf
 sf sf sf p mf
 sf p cresc.
 C 1 4 3
 f G.P. f dim.
 pp mf mf f
 mf p 1 2 3 4 5 6

VIOLONCELL.

F 1 2 3
 p un poco animato
 4 5 6 7 8
 f cresc. ff sf f
 1 3
 ffritenuto
 G
 pp perdendosi
 SCHERZO.
 Allegro non troppo.
 2 pizz. p
 ff
 3 arco p pizz. ff p
 arco pp
 1. 2.
 2 ff p ff p
 ff p pp p pp p
 1 A B
 f p
 pp

VIOLONCELL.

TRIO.
Più lento, quasi adagietto.

8

ff *f* *sf* *pp*

cresc. *f* *dol. p* *cresc.*

f *ff*

mf *G.P.* *Viol. I.* *G.P.*

ritenuto *Tempo I.* *pizz.*

arco *pizz.* *ff* *p*

arco

E *ff*

VIOLONCELL.

p *ff* *p*

ff *p* *pp* *p* *pp* *p*

f

p

pp

CODA.
Più lento, quasi adagietto.

p *mf* *pp* *G.P.*

Allegro. *pizz.* *arco*

f *cresc.* *sf* *ff*

FINALE. Introduzione.
Andante sostenuto, lento assai.

pp

4 *B* *sf* *pp* *cresc.* *C* *f*

ff *D* *1* *pp*

E *f* *pp*

Seiner Hoheit
dem regierenden Herzog
GEORG VON SACHSEN-MEININGEN
als Fürst zu Meiningen gewidmet

Quartett
(C moll)
für zwei Violinen, Viola und Violoncell
von
HERMAN WICHMANN.

Op. 40.

Partitur Mk. 4, —.
Stimmen „ 7, 50.

Eigenthum des Verlegers für alle Länder. Den internationalen Verträgen gemäß deponirt.

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